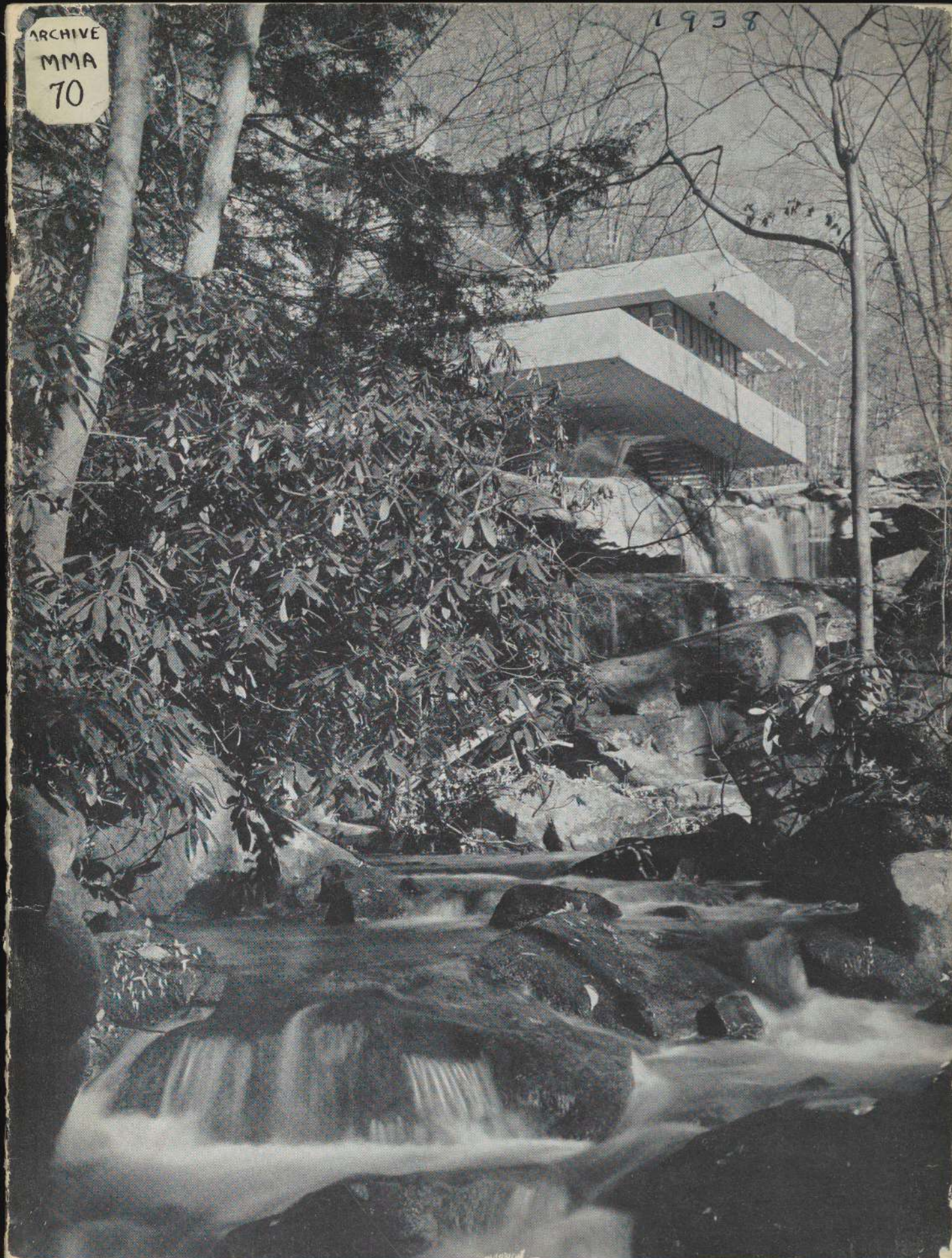


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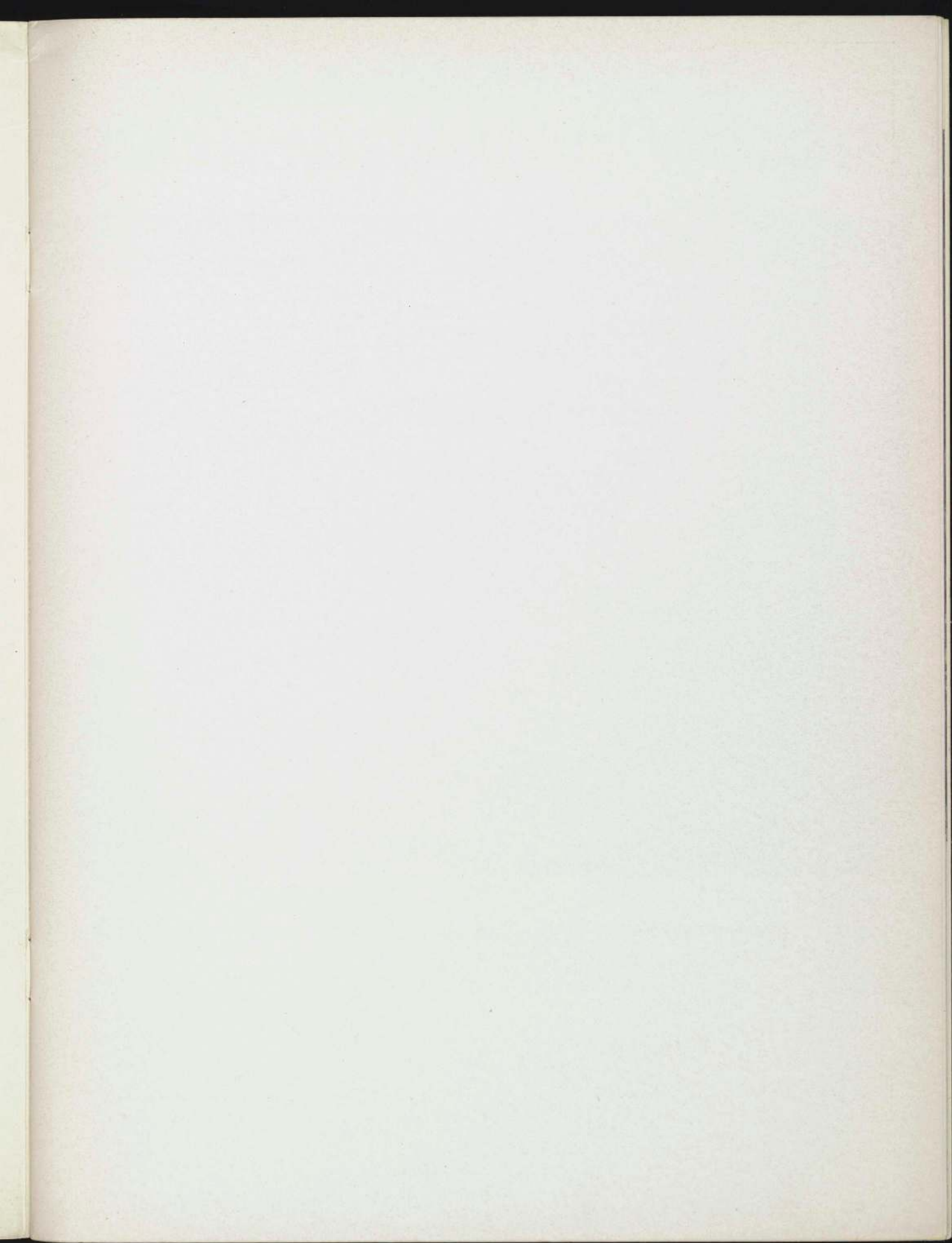




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# A NEW HOUSE E

ON BEAR RUN  
PENNSYLVANIA

T



# E BY FRANK LLOYD WRIGHT



THE MUSEUM OF MODERN ART · NEW YORK · 1938



On behalf of the President and Trustees of the Museum of Modern Art, thanks are extended to Mr. Wright and Mr. and Mrs. Edgar Kaufmann of Pittsburgh for permission to exhibit this important work, and for their kindness in making available material concerning it for the exhibition and for this picture-book.

Special thanks are extended to Mr. Luke Swank of Pittsburgh for his great generosity in allowing the Museum to choose from his series of photographs of the house (plates 2, 3, 5, 6, 7, 10, rear cover), and to The Architectural Forum for permission to reprint from the January, 1938, issue Mr. Wright's text, his plans, and the photographs by Hedrich of Chicago (front cover, title page, plates 1, 4, 11).

JOHN Mc ANDREW  
Curator of Architecture and Industrial Art

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A13, 928

**FALLINGWATER.** The country lodge of Edgar Kaufmann built at Bear Run, Pennsylvania, is pretty clearly what it is shown to be in the photographs herewith. For the first time in my practice, where residence work is concerned in recent years, reenforced concrete was actually needed to construct the cantilever system of this extension of the cliff beside a mountain stream, making living space over and above the stream upon several terraces upon which a man who loved the place sincerely, one who liked to listen to the waterfall, might well live. Steel sash came within reach also for the first time. In this design for living down in a glen in a deep forest, shelter took on definite masonry form while still preserving protection overhead for extensive glass surface. These deep overhangs provide the interior, as usual, with the softened diffused lighting for which the indweller is invariably grateful, I have found.

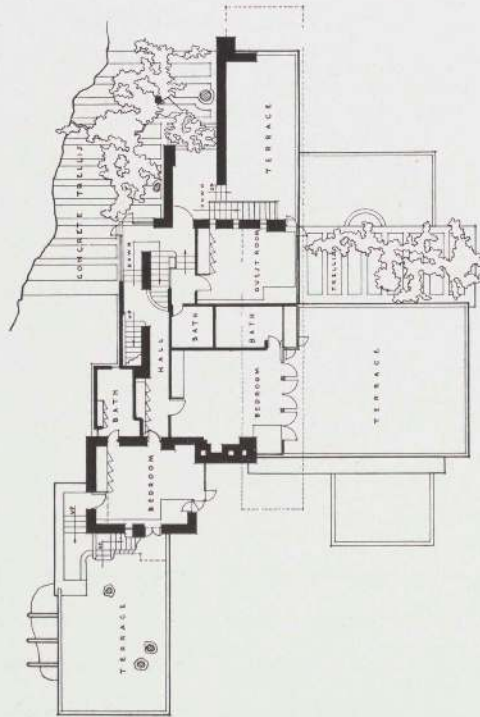
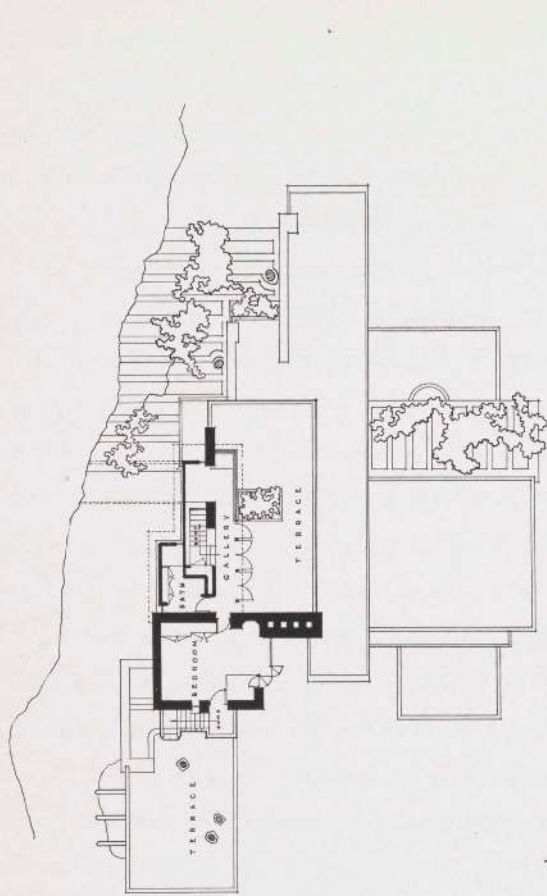
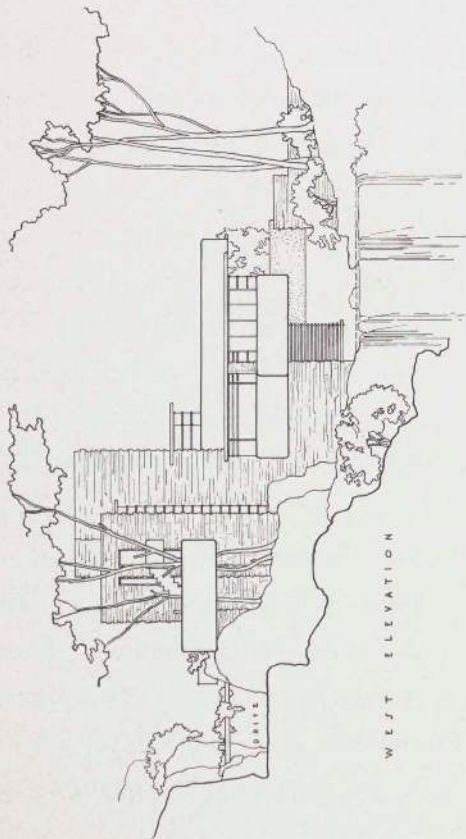
The interiors would tell this story better than words but though they soon will be, they were not furnished at the time these pictures were made.

This building is a late example of the inspiration of a site, the cooperation of an intelligent, appreciative client and the use of entirely masonry materials except for an interlining of redwood and asphalt beneath all flooring. Again, by way of steel in tension this building takes its place and achieves its form. The grammar of the slabs at their eaves is best shown by a detail. But the roof water is caught by a lead strip built into the concrete above near the beginning of the curve so what water dripping by gravity at the bottom of the curve—as it does—does not very much stain the curves. It is not the deluge of water in a storm that hurts any building: it is ooze and drip of dirty water in thawing and freezing, increased by slight showers. The cantilever slabs here carry parapets and the beams. They may be seen clutching big boulders. But next time, I believe, parapets will carry the floors—or better still we will know enough to make the two work together as one, as I originally intended.

This structure might serve to indicate that the sense of shelter—the sense of space where used with sound structural sense—has no limitations as to form except the materials used and the methods by which they are employed for what purpose. The ideas involved here are in no wise changed from those of early work. The materials and methods of construction come through them, here, as they may and will always come through everywhere. That is all. The effects you see in this house are not superficial effects.

FRANK LLOYD WRIGHT



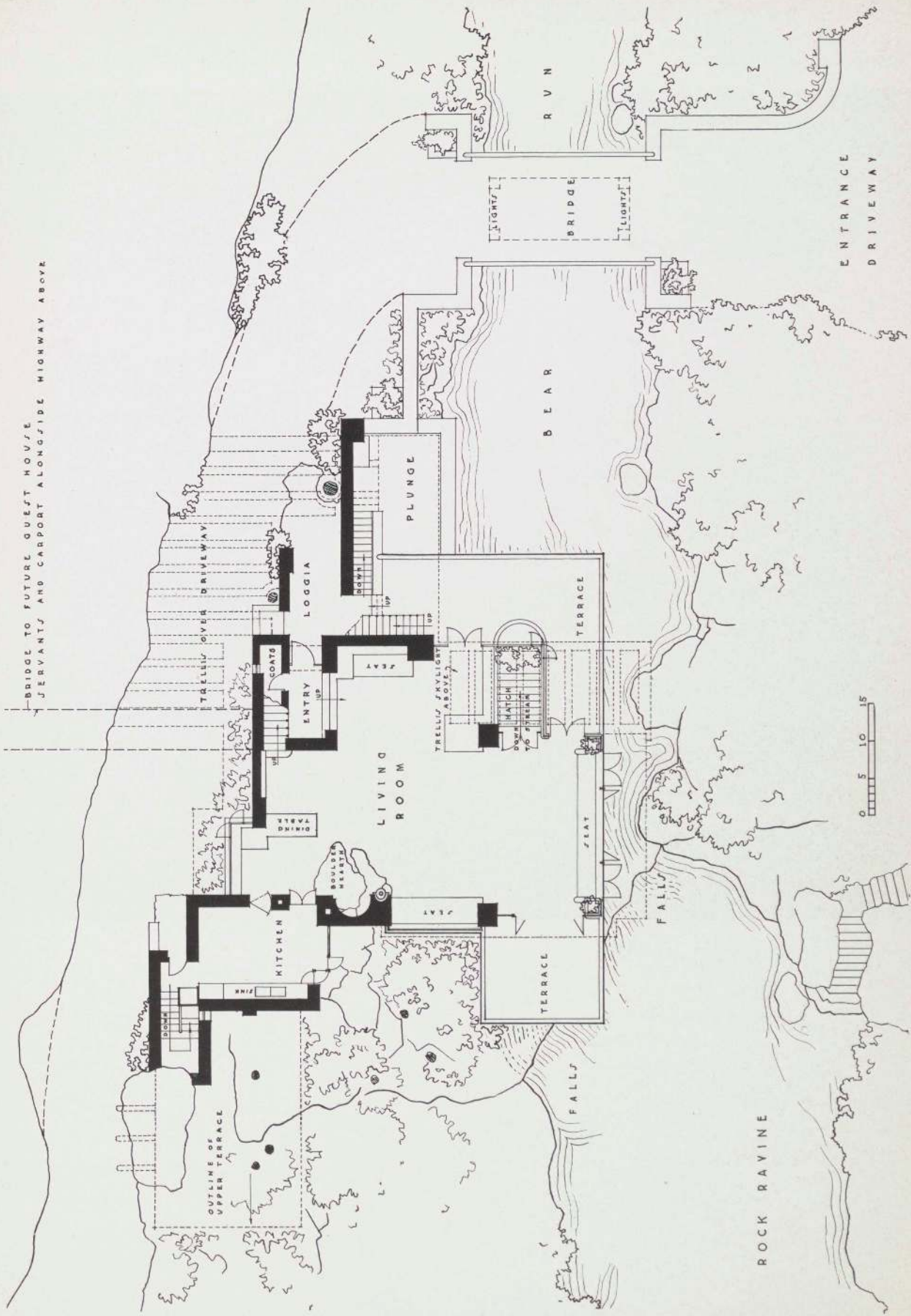


THIRD FLOOR PLAN

SOUTH ELEVATION

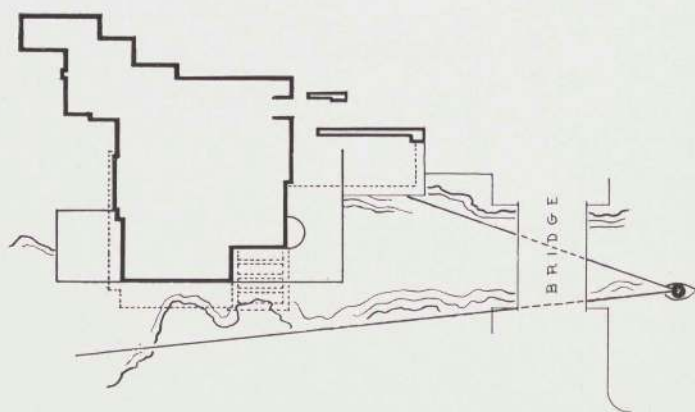
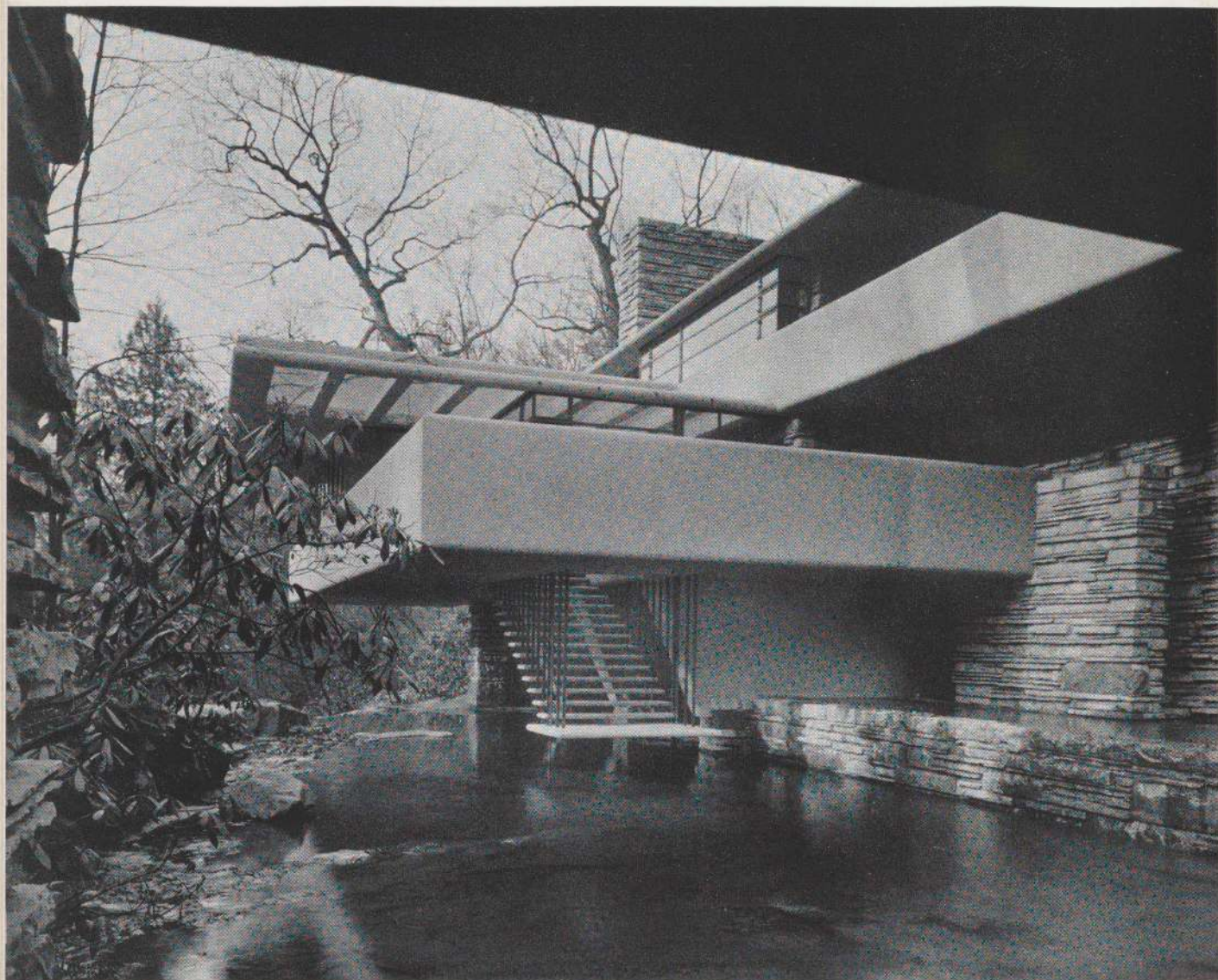
WEST ELEVATION





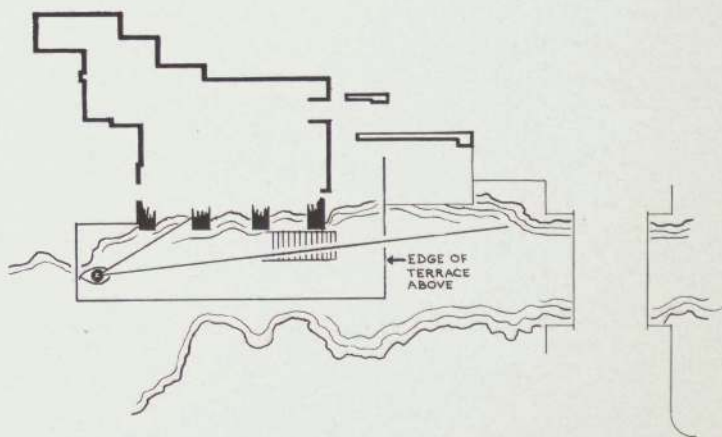
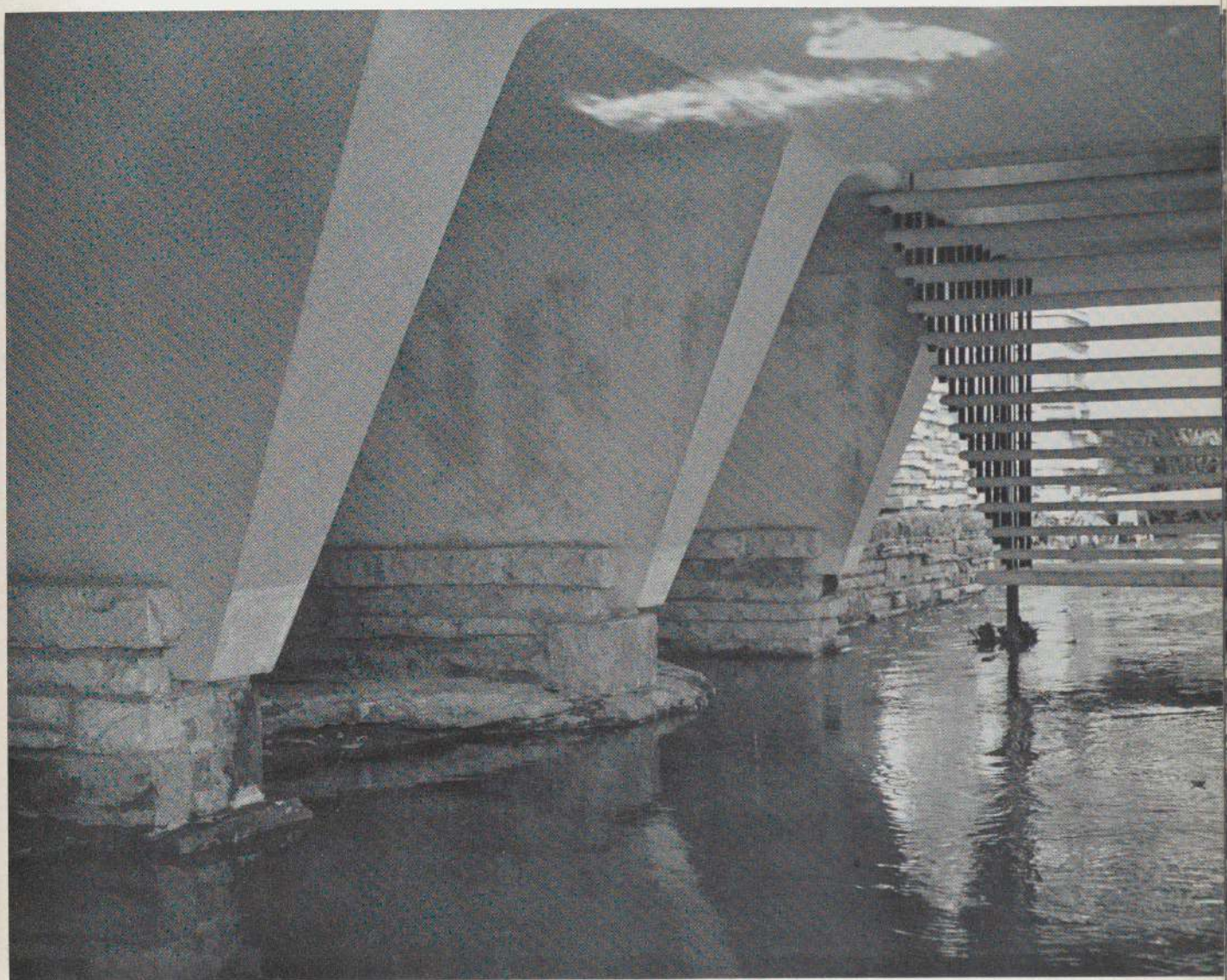


VIEW FROM UNDER THE BRIDGE



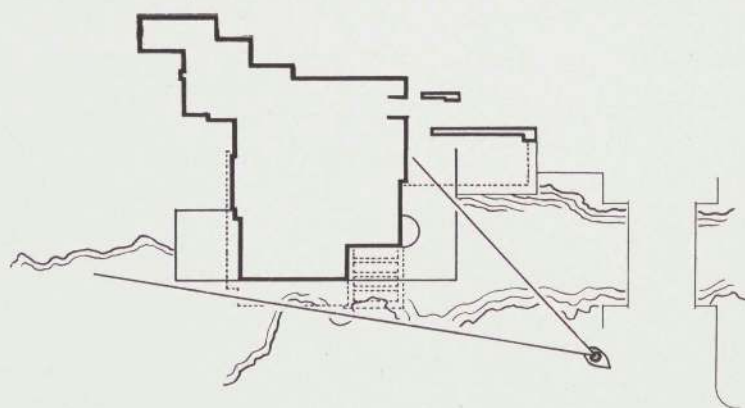
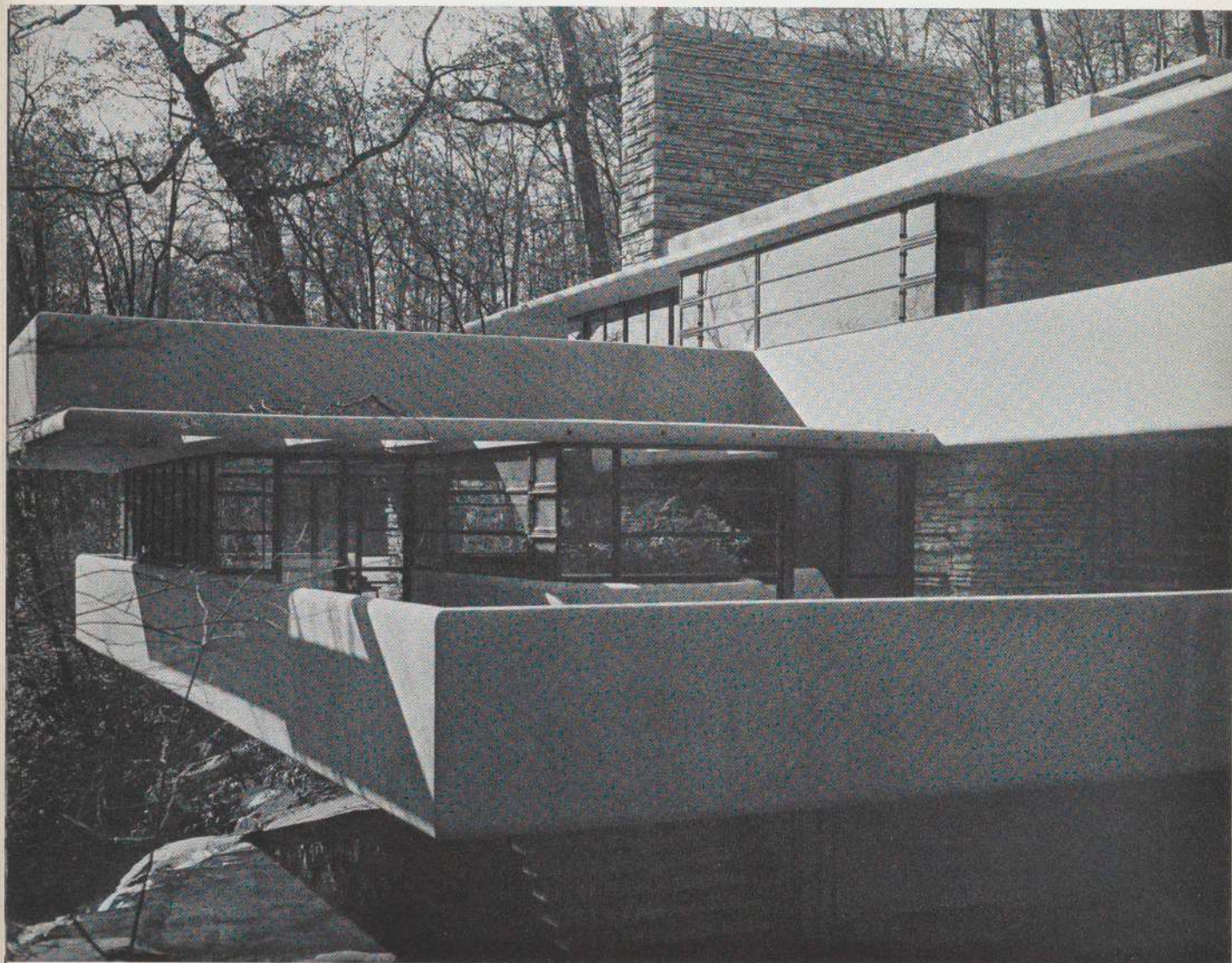


UNDER THE LIVING ROOM BALCONY



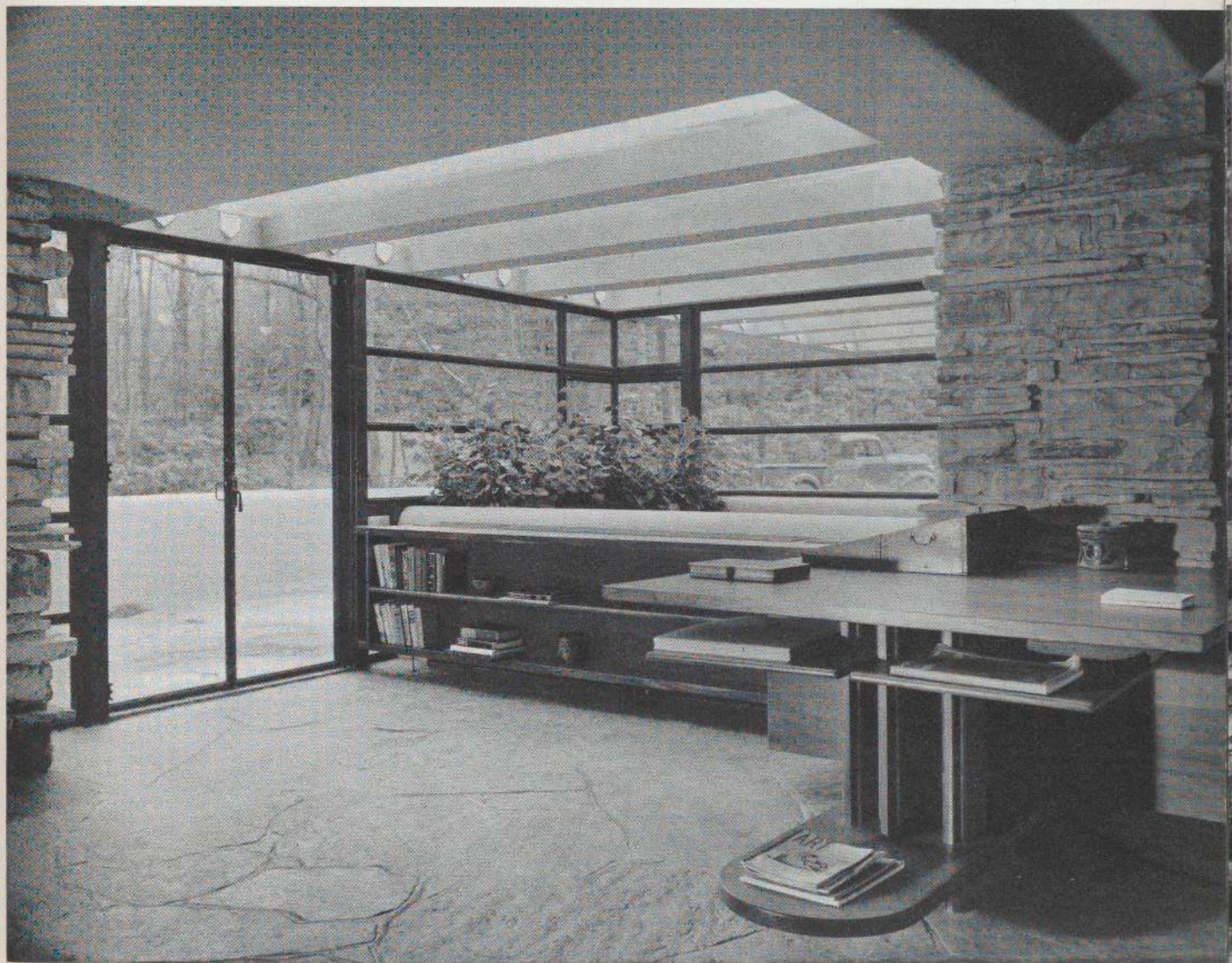


THE LIVING ROOM BALCONY





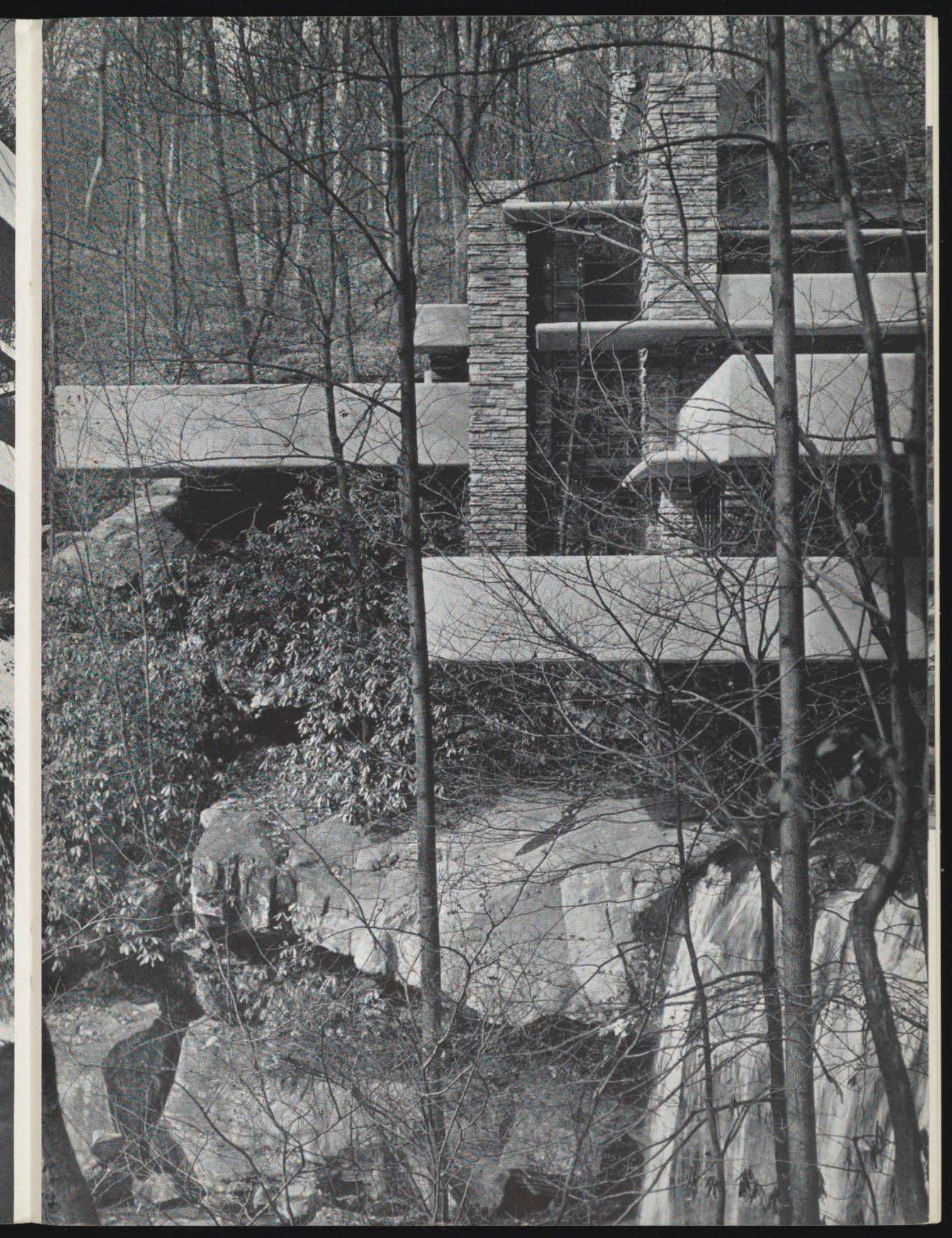
LOOKING OUT FROM THE LIVING ROOM



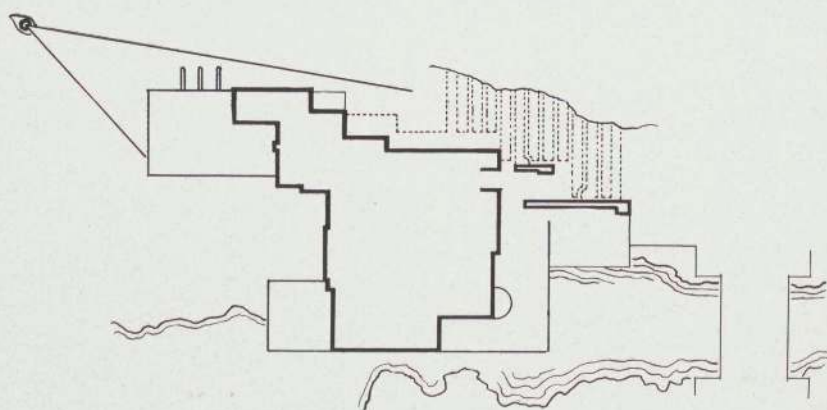
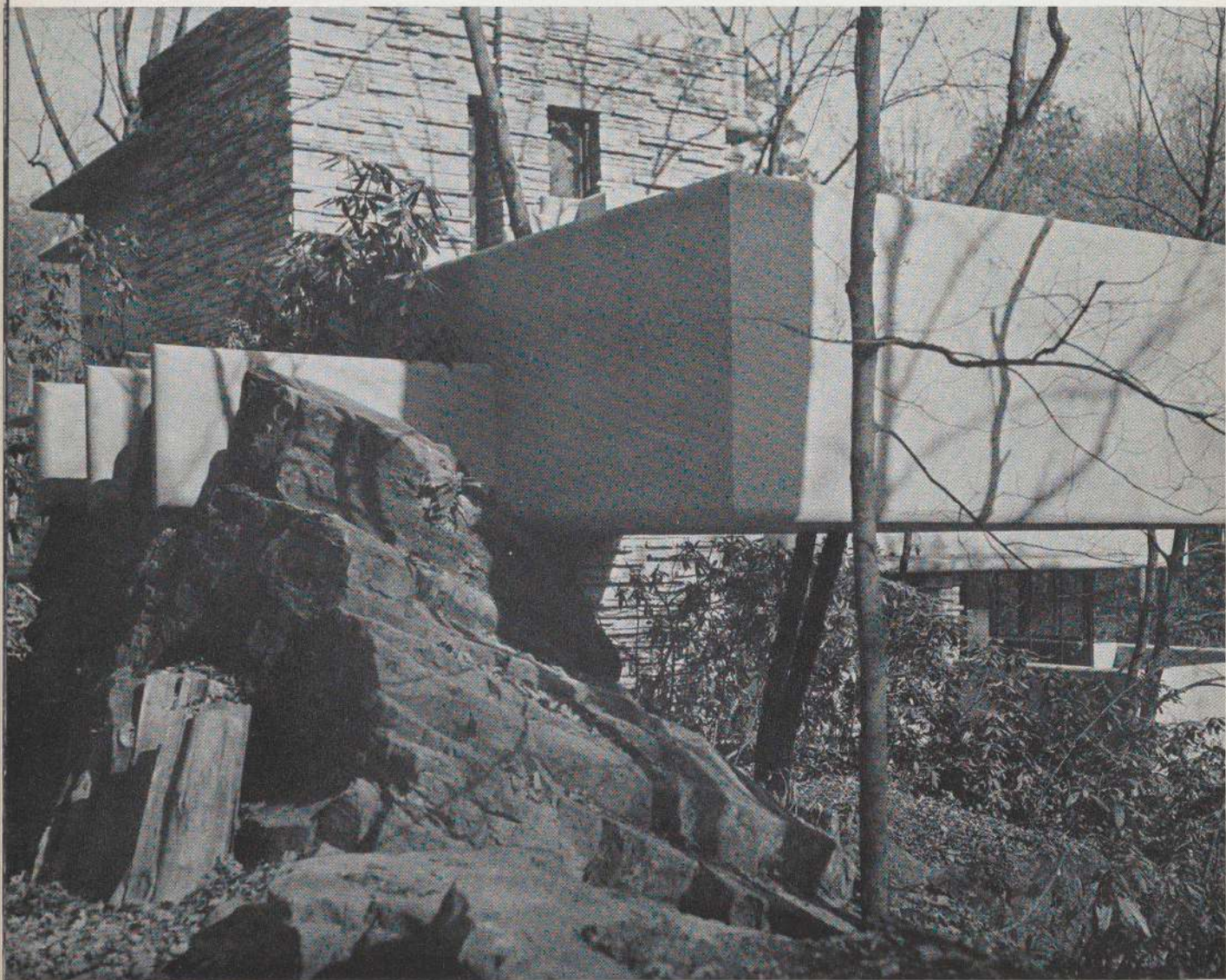




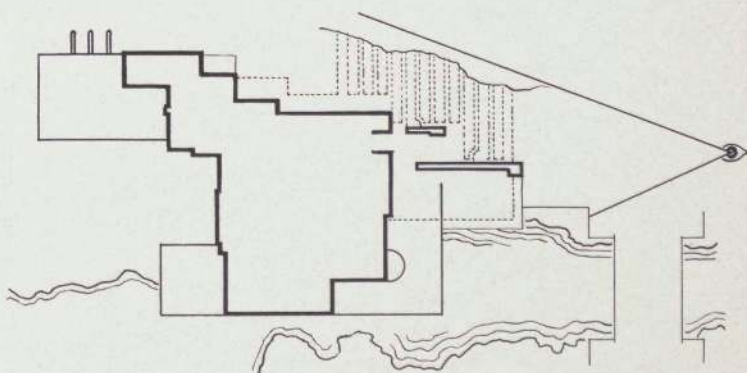






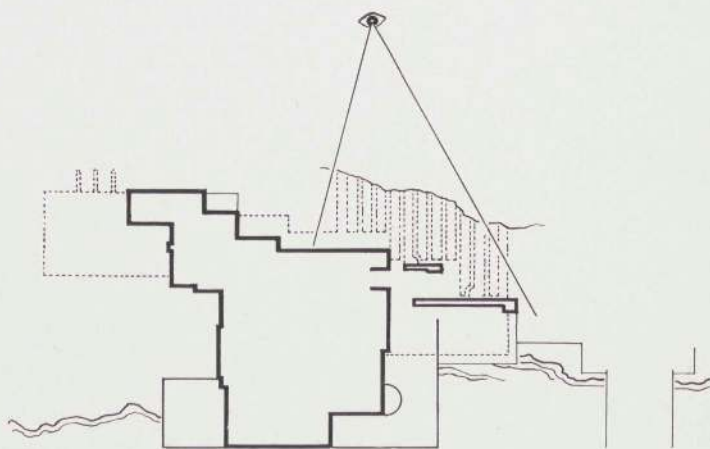
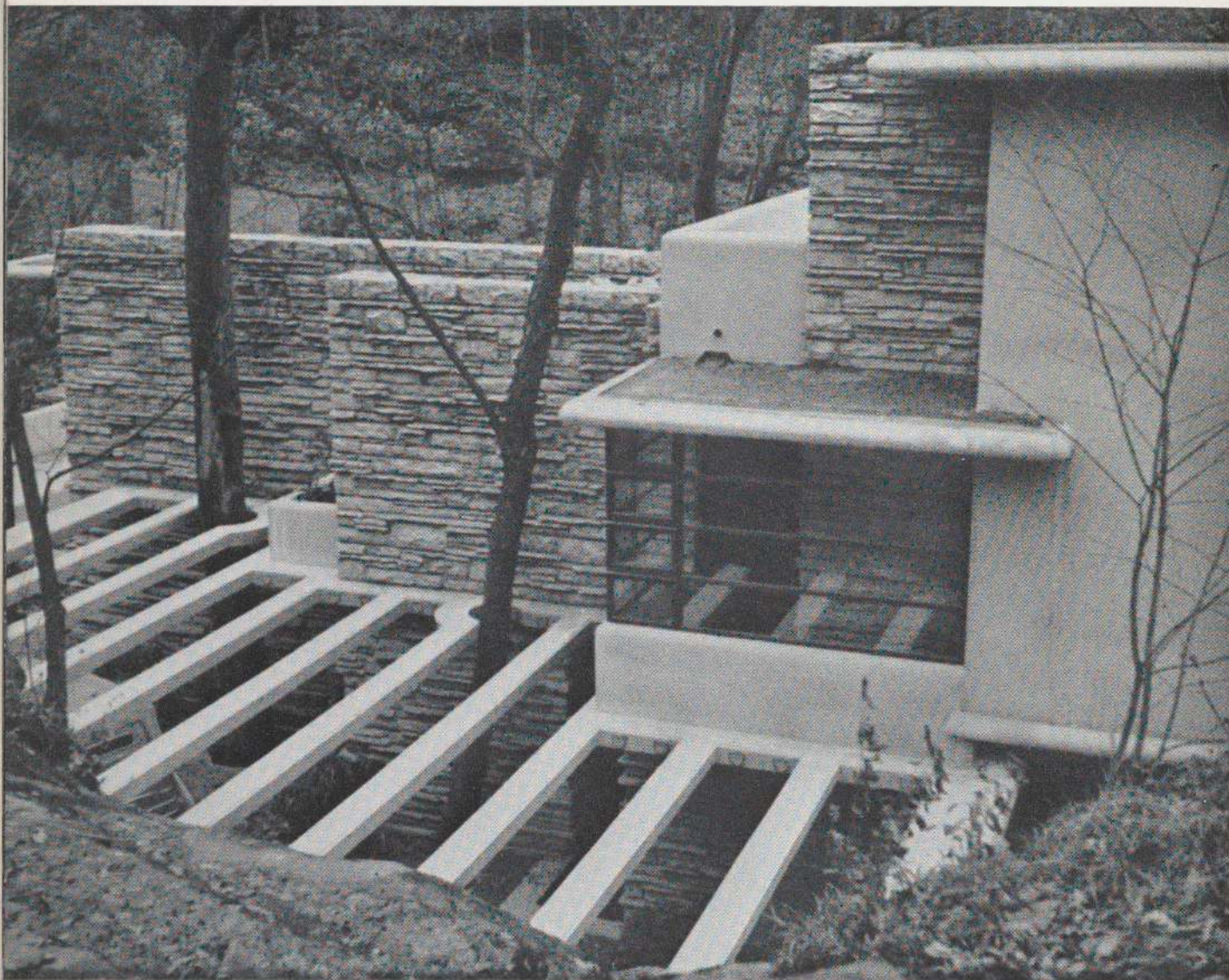






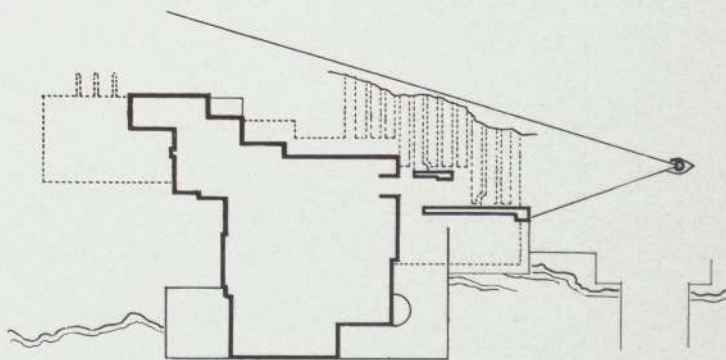


LOOKING DOWN ON CONCRETE TRELLIS

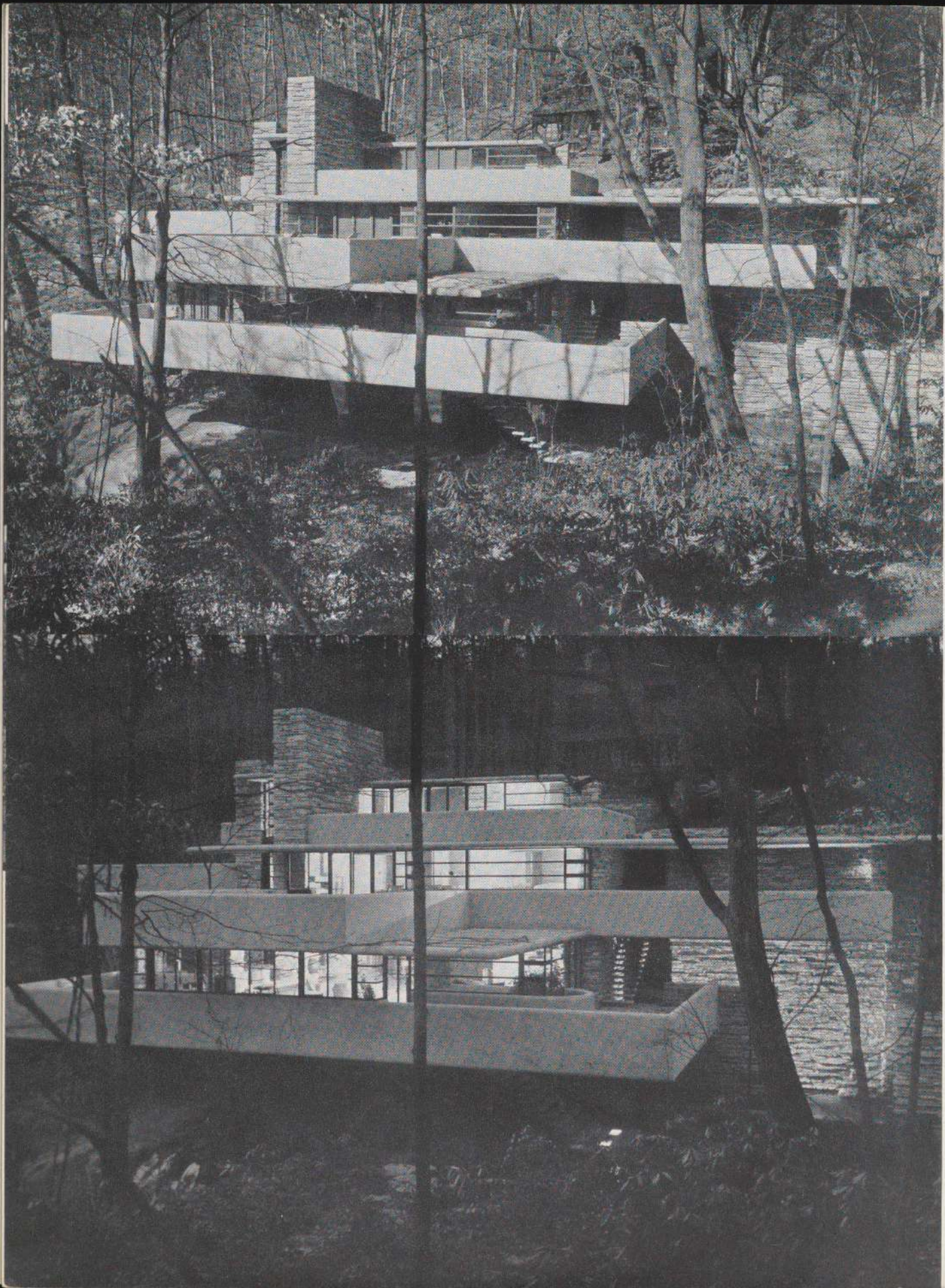




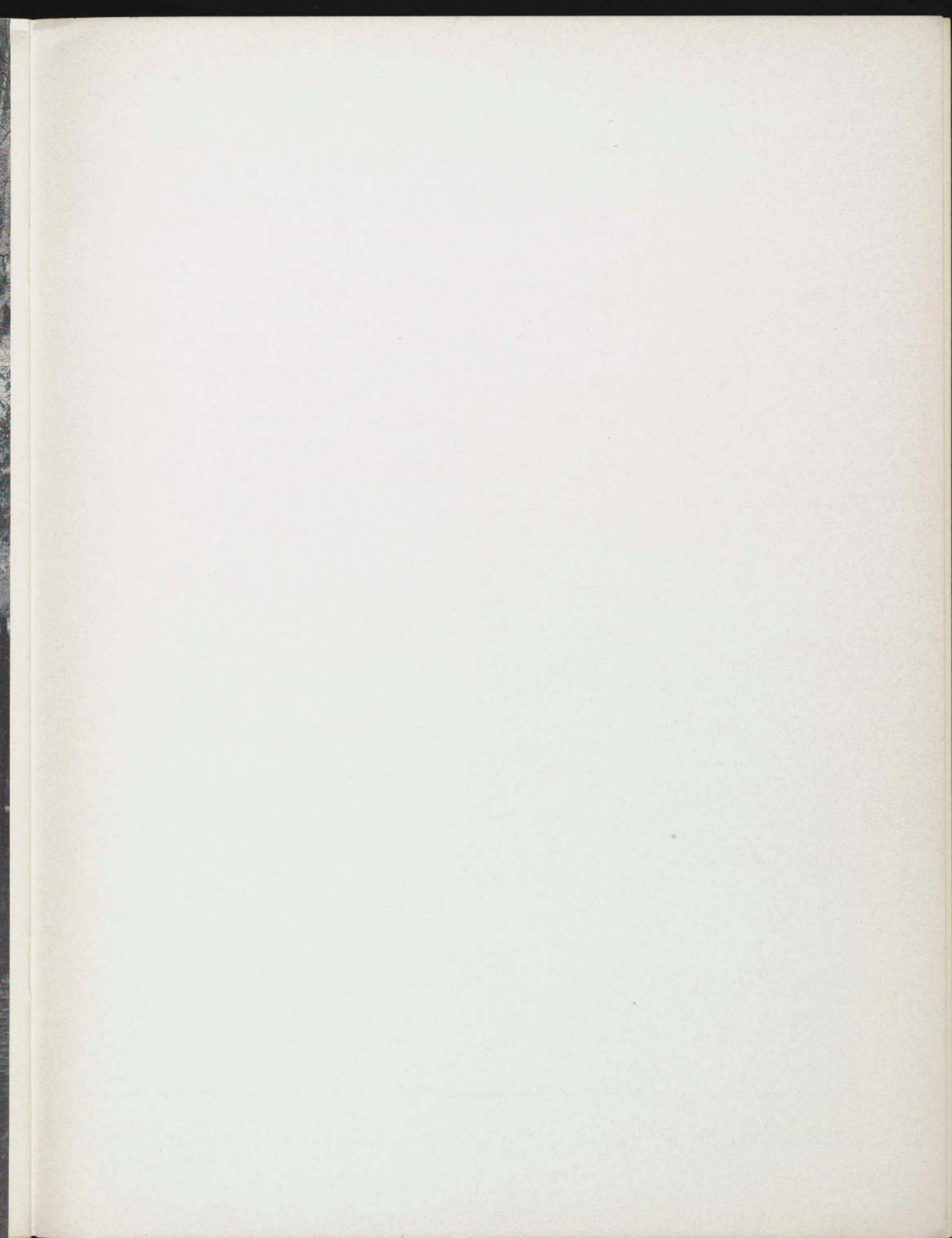
THE DRIVEWAY UNDER THE TRELLIS













Three thousand copies of this catalog have been printed for the Trustees of the Museum of Modern Art at The Spiral Press, New York. Of these, 1250 copies have been reserved for members of the Museum.



